

MUSIC AND DRAMA

by Maitland Davies.

Monday
The Tribulations of Jimmy
The Elks
Thursday
The Sorcerer
Arizona School of Music
Friday
The Sorcerer
Arizona School of Music

The most interesting event of the week will be the production of that fine old Gilbert and Sullivan classic, "The Sorcerer," by the Arizona School of Music on Thursday and Friday nights.

The music of "The Sorcerer" is among the most tuneful ever written by Sir Arthur Sullivan and the book shows Gilbert at his best.

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his laurels. Meanwhile Miss Bayes is to take—or has taken—to herself another Mr. Bayes, who is none other than Mr. Clark, who has been playing a microscopically small part in "The Sun Dodgers" and now has Mr. Norworth's place as leading man as well as being "friend husband number two." So there will be no more Bayes and Norworth "Hardest Moon," "Mandy" nor "Honeyuckle Vines," and perhaps, who knows, Mr. Alan Dale may yet get his wish that Mr. Norworth might be in that "Garden in Sweden," of which he has sung so often.

The biggest laughing hit New York has had in years is May Irwin in "Widow by Proxy," which has followed "Broadway Jones" at George M. Cohan's theater. Miss Irwin is always a gloom dispeller of purest ray serene, no matter if her play be good or bad; the audience is always happy while she is on the stage. It is three long mirthless years since Miss Irwin was last seen on Broadway and then her play was very bad indeed. In "Widow by Proxy" she has the best role since the long gone happy days of "The Widow Jones" at the old Bijou theater, which is so good to give away to a big office building. The only sad thing about the latest play is that Miss Irwin does not sing a single song in it. If there is anyone in the world who can make a song sing a classic it is this dear, fat, golden-haired lump of good nature with her all-embracing smile. Her "Bully Song" and "I Want You, Ma Honey" will live as long as time itself. In this play Miss Irwin sticks to topical and sentimental songs, which "You Ask Me Why I Love" seems to have made the biggest hit.

As to the play itself, little has been said beyond the fact that it keeps Miss Irwin on the stage all the time, except when she is changing costumes—one critic describes it as a "May Irwin fest"—and her love affairs lead her into all sorts of complications. Someone is always falling in love with her or she with someone. One affair leads her to Boston—a town in Massachusetts—where, thoroughly disgusted with love and lovelorn, she throws aside her bridal veil and says, "I guess I'll go back to New York where nobody loves anybody."

Arthur Hammerstein has announced the complete cast for his all-star revival of "The Geisha" at Weber and Fields Music Hall, and it is a wonder. Most all-star casts are so only in name, but this is a real one.

Wan Bi James P. Powers
Molly Somers Lina Abartane
O. Mimosa San Alice Zepilli
Lady Constance Pauline Hall
Marquis Mari Edwin Stevens
Juliette Georgia Calne
Lieut. Fairfax Carl Ganvoort
Lieut. Cunningham Charles Ging
If such a cast as this ever gathered together in a New York musical comedy before it was so long ago that the oldest inhabitant has forgotten it. It would be worth a trip from Phoenix to New York just to see Miss Pauline Hall come into her own on Broadway once more after these many years. Mr. Hammerstein is not only giving a wonderful cast but the production is to be unusually lavish as well. In order to create an atmosphere as Oriental as possible the musicians in the orchestra will be in Japanese costume and the ushers will be Japanese girls in native garb. William J. Wilson and Edwin Emery will stage it and Signor Merola will direct the orchestra. Mr. Hammerstein evidently realizes that he is reviving a little classic which has come closer to the hearts of the people than any musical play of modern times and it is going about it in a manner worthy of the subject.

The Shuberts are forsaking Gilbert and Sullivan for their annual revival at the Casino and will do "The Beggar Student" with De Wolf Hopper as the bright fixed star,

with satellites of scarcely lesser magnitude revolving around him. "The Beggar Student" was first produced at the Casino by the McCall Opera Co. in 1885 and was revived by Henry W. Savage at the American Theater in 1898. It was a tremendous success, in fact a sensation in those old days and its music is the kind that lives forever.

Last night at the Garden Theater John E. Kellard closes a record-breaking engagement, having played "Hamlet" for 102 performances. This may not be the longest Shakespearean run on record in New York but it certainly is the longest since the days of Edwin Booth, and Mr. Kellard is not a Booth, nor are these days the least akin to those in which the greatest of American actors played. One hundred performances is a long run for any play nowadays and it is barely possible that on occasion there were one or two, maybe even three, empty seats in the house; but of course this is only a supposition.

In the musical world the talk is still all of the production of "Cyrano." Columns of careful criticism have been printed on it, and while it is largely divergent, the consensus of opinion seems to be that it merits the serious attention given it quite apart from the fact that it is a native production.

Of course a grand opera in English produced on the stage of the Metropolitan with the wonderful cast that is always an event of compelling interest to all lovers of music in its various forms; but when it is the brain product of such men as Walter Damrosch and William J. Henderson, whose fame is not only national but world wide it takes on an added importance. The huge opera house was jammed and nothing since the initial performance of the Puccini-Belasco, "Girl of the Golden West" with Caruso and Destini has brought such a throng of the social elect. The famous "golden horseshoe" was filled to overflowing and dispatches say they actually were quiet and listened.

Mr. Richard Aldrich of the Times says that "Cyrano" is unquestionably the best of the four grand operas which have been produced in English at the Metropolitan and that from an artistic as well as a technical point of view. The other three operas are "The Pipe of Desire" by Converse, "Nabucco" by Victor Herbert and "Mona" the \$10,000 prize opera by Horatio Parker.

For the English book by Mr. Henderson there is universal commendation. He understands the theatrical and operatic stage thoroughly from in front and in back of the footlights. He is acknowledgedly one of the world's greatest authorities on music as well as a man of unusually brilliant literary talent and has fitted his libretto to the music in a manner to make it not only singable but understandable and interesting.

The music seems to have been somewhat shabby, "how tonal and brilliant now sluggish" but generally interesting and much more appealing than the music of any English opera so far presented.

The performance throughout was competent and satisfactory. Anna as Cyrano and Frances Alda whom we may hear in Phoenix next winter as Roxanne being especially good, and the English diction of Signor Riccardo Martin who before he became Metropolitanized was plain Hugh Martin of Lexington, Ky., seemed to have more difficulty in singing the English words than any of the foreigners, a rather unnecessary attention for an artist of his standing. Years ago in the Mendelssohn Glee club he was never affected that way.

Mr. Otto Kohn, of the Metropolitan directorate says they will buy and produce any opera in English that approaches "Cyrano" in merit and Covent Garden, London has applied to Mr. Damrosch for the English rights and will produce it there in June.

MAITLAND DAVIES.

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REAL ESTATE TRANSFERS

As reported by the Arizona Abstract and Title Co., 134 West Washington Street.

S. C. Patterson and wife to Earnest E. Johnson, deed E½, L. 18, blk. 3, Brill add.

Joel E. Clanton and wife to Wm. J. Grantham, deed to NW¼, SW¼, 5, 18, 2W.

C. T. Hirst and wife to W. J. Ambrose et al, deed to SW¼, SE¼, and SE¼, SW¼, 2 IN, 5E.

A. C. McQueen and wife to U. S. A. deed to Tract in NE¼, NE¼, 34, 1N, 5E.

Mary A. Hough and husband to B. T. Watson, deed to N. 75 ft. L. 6, blk. 4, Evergreen Pl.

Frances B. Baker Tr. and husband to Mary R. Steward Tr., deed to SW¼, 3 IN, 1E.

John Bonner to John H. Edwards, deed to SW¼, N¼, 10, 1N, 1W.

T. N. Clanton to Elizabeth A. Dilley, deed to L. 1 blk. 4, Buckeye.

Home Builders to Sarah H. Pemberton, deed to E. 15 ft. L. 34, and W. 35 ft. L. 35, Chelsea Pl.

Walter C. Dilkey to Carl Wiberg, deed L. 9, Van Buren place.

C. T. Hirst to Florence R. Brown, deed to E½, NE¼, NE¼, SE¼, 30, 1-N, 3-E.

R. C. Stanford & w to Fred B. Townsend, deed to lots 2 & 4 blk 14 Grand ave add.

Raymond T. Cover to Frank Remsen, bottom, deed to lot 12 Williams Pl.

Robt. F. Dell & w to Oscar C. Fice, deed to W½, NE¼, 19, 1-S, 4-W.

Est Francis E. Bradley lot 13 blk 5 Evergreen Pl & lot 14 blk 4 E Evergreen.

Tempe Land & Imp Co to Zilla B. Stroud, deed lot 15 blk 13 Tempe.

Nellie F. Kennedy & h to Joseph Cope, deed to E½, NW¼, NE¼, 13 & NE¼, SW¼, NE¼, 13 all in 1-N, 2-E.

J. T. Lessor & w to Floyd E. Grimes, deed 72x155 ft in SE¼, corn blk 35, Mesa.

C. B. King & w to D. H. Telford, deed lots 11, 12, 13 & 14 blk 4 orange-wood.

Wm J. Murphy & w to D. H. Telford, deed lot of W½ 50 ft E½ sec 8, 2-N, 3-E.

W. J. Murphy & w to D. H. Telford, deed s 33 ft lot 11 blk 4 Orange-wood.

C. H. Rains to A. L. Rains, deed W½, SE¼, 33, 2-N, 2-E.

N. Schweitzer to Edith Schweitzer, deed lots 1 & 2 sub lot 11 McDowell Pl.

Actina Realty & Bldg Co to N. Schweitzer, deed lots 1 & 2 sub blk 11 McDowell Pl.

H. G. Horn & w to Isaac Forney, deed 318x55 ft in SE¼, 3 1-N, 3-E.

Union Bk & Tr Co to Walter D. Sutter, deed lots 11 & 12 blk 2 Evergreen Hts.

Lulu A. Souler to R. A. Souler, deed SW¼, 4 2-S, 5-W.

During the Terror in Paris the theaters were thronged nightly. Foreigners in the suburbs as well as from the center of the city have been playing golf at the country club almost daily," telegraphed the New York Tribune's Mexico City correspondent Monday evening. "A hundred or more were there today."

A bill introduced in the New York Assembly provides that an official handshaker be appointed for the governor and other public officials.

Principal Guy M. Winslow of Leland Seminary is now a Newton (Mass.) alderman.



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C. Q. D.

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